



*National
Endowment
for the Arts*



2000 ANNUAL REPORT



NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001
202/682-5400

Office of the Chairman

The President
The White House
Washington, D.C.

Dear Mr. President:

It is my pleasure to transmit the Annual Report for Fiscal Year 2000 of the National Endowment for the Arts.

Over the last 35 years, the National Endowment for the Arts has brought the arts to thousands of communities throughout the nation, awarding more than 115,000 grants in all 50 states and the six U.S. jurisdictions.

This year saw the launching of the new Creative Links program, which provides arts instruction for at-risk youth. This program, together with the ArtsREACH community arts development initiative, will be important components of the Challenge America initiative to begin in Fiscal Year 2001.

The activities highlighted in this report illustrate the Arts Endowment's commitment to making high quality art available to all Americans.

Bill Ivey

Chairman



With support from an NEA Heritage & Preservation grant, Newband of Nyack, New York restored and retuned Harry Partch's Bamboo Marimba II for use in concerts and recordings. Harry Partch is one of America's most inventive composers, creating his own instruments (such as the Bamboo Marimba) to perform his unique compositions. (Photo by Steve Hockstein)

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Chairman's Statement

Commitment to Communities

The year 2000 was an important one for the National Endowment for the Arts: it marked the 35th anniversary of the NEA, as well as the beginning of a new millennium. It is appropriate, then, to examine not only the Endowment's activities over the past fiscal year—as this Annual Report documents—but how the NEA continues to forward its mission: fostering creativity, strengthening communities through the arts, promoting arts education, and nurturing the nation's cultural heritage.

The legacy of the NEA over the last 35 years is impressive and lasting. In the early 1960s, there were fewer than ten state arts agencies. Today every state, the District of Columbia and the Commonwealths of Puerto Rico, Guam, American Samoa and the Virgin Islands have arts agencies, in addition to the seven regional arts organizations. To increase access to the arts for all Americans through support for artists and arts organizations, 40 percent of NEA funds—more than \$33 million—were allocated to these state and regional arts agencies in FY 2000. In addition, we have seen a more-than-tenfold increase in the number of cultural nonprofit organizations over the last three decades, leading to more arts activities and programs throughout the country. As the number of arts agencies and organizations has grown, so has the size of arts audiences. For example, in 1965 roughly one million people bought tickets for dance performances, mostly in New York City; by the late 1990s, more than 35 million people at-

tended dance programs across the nation. This overwhelming increase in audiences for the arts is yet another indication of the importance of art in American life.

It is through our grantmaking function that we provide the most direct assistance to America's communities. Total appropriated funds for FY 2000 were \$97,627,600, with more than 1,900 grants awarded in the areas of Grants to Organizations, Individual Fellowships, Partnership Agreements, and Leadership Initiatives, totaling \$83,482,942. Grantees must match each grant dollar with a dollar from other sources, which means that the NEA's support helps leverage other arts funding, both public and private.

Two grant programs begun in 2000 illustrate the NEA's commitment to communities. The New Public Works initiative provided nearly \$500,000 to help fund national design competitions for a range of public projects from schools to housing to parks. The initiative will make available high-quality design for these community facilities. The Creative Links pilot program provided \$1,435,000 to support partnerships between arts organizations and other community groups for artists' residencies in after-school or summer programs for youth. Artists act as mentors as well as teachers and instill valuable life skills in the students, often from low-income communities, in addition to increased knowledge of and ability in the arts.

Fostering Arts Education

Arts education, as the Creative Links program demonstrates, is one of the NEA's primary focuses. In addition to granting millions of dollars each year to support arts education programs, the NEA also partners with other federal agencies on arts education initiatives, such as those with the U.S. Department of Education on media literacy, and with federal advisory committees, such as the President's Committee on the Arts and the Humanities on the Coming Up Taller awards.

In FY 2000, a collaboration linking the NEA and the U.S. Department of Education awarded nearly \$1 million in grants to improve media literacy in young people. The grants were awarded to school districts to help students better understand and interpret the artistic content of electronic media images, especially those containing violence, and to use the media arts to communicate their ideas creatively.

For the third year, the NEA, the National Endowment for the Humanities, and the President's Committee on the Arts and the Humanities presented the Coming Up Taller awards, honoring excellence in after-school, weekend, and summer arts and humanities programs for children. These awards focus national attention on programs that are making a real difference in children's lives, such as the People's Light & Theatre Company of Malvern, Pennsylvania, which brings together professional theater artists and children from impoverished areas to use the theater arts for self-expression.

These are just two examples of the many arts education activities the NEA undertakes. Additional detailed examples are found in this report under Grants to Organizations in Education, the Creative Links program, and the Arts Education Partnership.



From left to right: Chairman Bill Ivey with former chairs Jane Alexander, John Frohnmayer, Livingston Biddle, and Frank Hodsoll at the NEA Forum on America's Creative Legacy at Harvard University. (Photo by Mark Morelli)

Looking at 2000...

In 2000, the NEA celebrated its 35th anniversary, and to highlight some of the Endowment's significant achievements we published *A Legacy of Leadership: Investing in America's Living Cultural Heritage since 1965*. The publication features more than fifty NEA projects that have made a lasting difference to communities, individuals, and organizations over the last 35 years. Although they constitute a small sampling of the important projects NEA has funded over the years, these stories speak to the lasting value of a modest federal investment in America's cultural life.

As part of our anniversary celebration, a Harvard University NEA Forum on America's Creative Legacy examined the state of the arts in America today, and the NEA's role in maintaining and building the arts in our communities. Joining me in discussing these important issues were the last four chairs of the NEA: Jane Alexander, John Frohnmayer, Frank Hodsoll, and Livingston Biddle.

The NEA celebrated the leap into the new millennium with the continuation of its National Millennium Projects, supporting activities in all 50 states and involving local communities in the creation and preservation of artistic works. For example, the NEA worked with the American Library Association on "LIVE at the Library 2000: Building Cultural Communities," which featured readings and performances by artists and writers at libraries nationwide. The project showcased libraries as cultural resources that, through the interaction of artists and audience, bring communities together. In a similar vein, the Favorite Poem Project, a National Millennium



Marcus Green performs in the final rehearsals of *Three Animal Kings* as part of the People's Light & Theatre Company's program that won a 2000 Coming Up Taller award. (Photo by Mark Garvin)

Project in partnership with Boston University, the Library of Congress, and the New England Foundation for the Arts, celebrated poetry and the important place it holds in the lives of Americans. The project assembled an audio and video archive of hundreds of Americans from all walks of life reading their favorite poems. A premiere public screening of the video recordings was held at the Library of Congress in March 2000. These are just two examples of the special projects that touched American lives as we celebrated the beginning of a new century.

...And Beyond

As we move into the 21st century, technology becomes more and more important to our programs. To expand the resources available on our Web site, the NEA added a new feature, Cultural Funding: Federal Opportunities. This online guide helps nonprofit arts organizations locate potential federal support for cultural programs by identifying more than 100 federal programs and related project examples. By engaging the power of the Internet, we help the arts community better access the resources necessary to develop quality arts activities.

Today, the NEA enjoys bipartisan Congressional support, and again we are seeing the Endowment's budget grow. In this time of transition, the future holds many exciting opportunities. One of the major initiatives the NEA is undertaking is Challenge America, an innovative initiative designed to strengthen America's communities through the unique power of the arts. Challenge America will carry forward both the Creative Links program described earlier and the ArtsREACH program that ended in 2000, a three-year pilot program targeting the 20 states most underrepresented among the NEA's direct grantees. In its first year, Challenge America will focus on arts education, access to the arts, and community development projects. Congress appropriated \$7 mil-

lion in FY 2001 to begin the program.

Challenge America enables the NEA to expand its important work fostering the arts throughout the nation, working with partners both large and small, and serving citizens through the arts. To advance our national conversation about the importance of living cultural heritage to our families and communities, I recently proposed a Cultural Bill of Rights. The rights of all Americans include:

Heritage. The right to fully explore America's artistic traditions that define us as families, communities, ethnicities, and regions.

A Creative Life. The right to learn the processes and traditions of art, and the right to create art.

Artists and Their Work. The right to engage the work and knowledge of a healthy community of creative artists.

Performances, Exhibitions, and Programs. The right to be able to choose among a broad range of experiences and services provided by a well-supported community of cultural organizations.

Art and Diplomacy. The right to have the rich diversity of our nation's creative life made available to those outside of the United States.

Understanding Quality. The right to engage and share in art that embodies overarching values and ideas that have lasted through the centuries.

As we move into a new millennium, the NEA is committed to citizen service, and to bringing the benefits of engagement in art, creativity, and America's living cultural heritage to communities and families throughout the nation. The activities described in this report demonstrate the NEA's commitment to these goals.

Bill Ivey
Chairman

National Council on the Arts

Bill Ivey, Chairman

**Member whose term
expired in 1998***

Judith O. Rubin
Patron/Trustee
New York, NY

**Members whose terms
expired in 2000***

Patrick Davidson
Television Producer
Chatsworth, CA

Terry Evans
Photographer
Chicago, IL

Ronnie F. Heyman
Patron/Trustee
New York, NY

Richard J. Stern
Patron/Trustee
Chicago, IL

Luis Valdez
Theater Company Director
San Juan Bautista, CA

Townsend D. Wolfe III
Museum Director
Little Rock, AR

**Member whose term
expires in 2001**

Hsin-Ming Fung
Architect
Los Angeles, CA

**Members whose terms
expire in 2002**

Joy Harjo
Poet/Musician
Honolulu, HI

Nathan Leventhal
Patron/Trustee
New York, NY

Marsha Mason
Actor/Director
Santa Fe, NM

Joan Specter
Patron/Trustee
Philadelphia, PA

**Members whose terms
expire in 2004**

Gordon Davidson
Theater Center Director/
Producer
Los Angeles, CA

Cleo Parker Robinson
Dance Company Director/
Choreographer
Denver, CO

**Ex officio members
(terms expire in 2002)**

Mike DeWine
United States Senator
(R-Ohio)

Richard J. Durbin
United States Senator
(D-Illinois)

Jeff Sessions
United States Senator
(R-Alabama)

(three vacancies)
U.S. House of Representatives

**Continue to serve
until a successor takes office.*

Grants to Organizations

The National Endowment for the Arts offers assistance to a wide range of nonprofit organizations to support their arts programming. These Grants to Organizations account for more than 45 percent of the Endowment's annual budget. The NEA funds exemplary projects in all artistic disciplines, including dance, design, folk and traditional arts, literature, media arts, music, musical theater, opera, theater, and visual arts in addition to supporting arts education, museums, and multidisciplinary projects. All grants must be matched at least equally by non-federal sources of funds. Multistate grants are those that are awarded to projects that tour or are distributed across state lines, broadening the impact of federal investment.

Panels made up of private citizens review grant applications and recommend proposals for funding. NEA staff selects artists, arts administrators, arts patrons, and at least one layperson not employed in the arts to serve on each panel, ensuring diverse aesthetic, cultural, ethnic, and geographic perspectives. To avoid conflicts of interest, panelists do not consider applications from organizations with which they are affiliated. Panel recommendations for funding are forwarded to the National Council on the Arts for further review. Applications approved by the Council are then forwarded to the Chairman, who has final authority on all funding decisions.

The following pages contain examples of some of the projects that the NEA supported during FY 2000. Complete listings of FY 2000 grants and panelists are posted on the Endowment's Web site at www.arts.gov.

**FISCAL YEAR 2000
FACTS AND FIGURES
Grants to Organizations**

**Number of Grant
Applications Received:
2,599**

**Number of Grants
Awarded: 1,487**

**Dollar Amount of Grants
Awarded: \$36,573,121**

Grant Category	APPLICATIONS		GRANTS		MULTISTATE GRANTS	
	Number Received	Amount Requested	Number Awarded	Amount Awarded	Number Awarded	Amount Awarded
Creation & Presentation	1,183	\$73,128,978	708	\$16,855,670	187	\$5,404,400
Access	400	\$25,497,361	209	\$4,462,500	61	\$1,491,500
Education	543	\$35,967,500	247	\$6,274,250	45	\$1,370,250
Heritage & Preservation	368	\$20,034,369	207	\$3,743,172	71	\$1,500,050
Planning & Stabilization	105	\$7,748,243	72	\$2,237,529	34	\$1,258,000
Arts on Radio and Television	*	*	44	\$3,000,000	44	\$3,000,000

*Applications received and amount requested for Arts on Radio and Television grants were included in Creation & Presentation, Access, and Heritage & Preservation totals.

CREATION & PRESENTATION

The NEA's Creation & Presentation grants support the broad spectrum of American creativity, assisting in the creation of artistic works and encouraging the public presentation of art forms from all cultures and time periods. Creation & Presentation is by far the largest of the Grants to Organization categories, awarding 708 grants in FY 2000 across all 50 states as well as the District of Columbia and Puerto Rico. Of these, 50 were awarded in states previously underrepresented by direct NEA grants.

Cleveland Orchestra Examines the Influence of 20th Century String Compositions

At the dawn of the 21st century, the Cleveland Orchestra and its music director, Christoph von Dohnányi, examined how the 20th century influenced compositions for string instruments, focusing on the continuing evolution of new string performance techniques. The Bridging the Century project, supported by an NEA Creation & Presentation grant, consisted of eight programs featuring works by composers Dmitri Shostakovich, Edward Elgar, Alban Berg, Leonard Bernstein, Sergei Prokofiev, and Samuel Adler, as well as a rare performance of Béla Bartók's revolutionary *Music for Strings, Percussion, and Celesta*. An internationally renowned collection of guest conductors and musicians contributed their talents to the project, including violinists Gil Shaham and William Preucil and cellists Truls Mørk and Stephen Geber. In addition, to highlight the continued importance of string instruments in the new millennium, the Orchestra commissioned Jeffrey Rathbun to compose a work featuring its cello section. The Orchestra performed the world premiere of the work, entitled *Motions for Cellos*, to glowing reviews. More than 40,000 people attended the 25 performances, which ran from December 1999 through November 2000.



Bridging the Century activities went beyond the actual concerts. To engage the community in the importance of the music, the project included open rehearsals, pre-concert discussions, master classes, and a composer-soloist panel. In addition, the Orchestra's adult education programs and "Scholars on the Circle," a six-week continuing education course, incorporated discussions about 20th century string repertoire and the featured works into the curriculum. All performances were broadcast locally, reaching approximately 120,000 regional listeners. The joy of this music was shared by people outside the Cleveland area as well: the works by Rathbun, Bartók, and Berg were broadcast nationally on public and commercial radio, and were projected to reach more than 2 million people across the country.

Musical director Christoph von Dohnányi conducting the Cleveland Orchestra in Rathbun's *Motions for Cellos*. (Photo by Roger Mastroianni)

Mark Taper Forum Produces Year-Long Salute to the Millennium

The Center Theatre Group/Mark Taper Forum, with support from an NEA Creation & Presentation grant, developed the Millennium Project, designed to create a meaningful theatrical response to the end of the 20th century and the start of the 21st. Rather than celebrate the year 2000 with a one-time festival or retrospective, the Mark Taper Forum used the occasion to create a new annual series of plays, "Taper, Too," which reaches an expanded audience by developing artists whose unique perspectives reflect the diversity of Los Angeles' communities. In its first year, the Millennium Project presented a series of four new plays from three of the Taper's playwright development laboratories—the Asian Theatre Workshop, Latino Theatre Initiative, and Other Voices Project.

One of the new plays produced as part of the Millennium Project was *Weights* by playwright Lynn Manning. Manning was a visual artist until age 23, when he was shot and blinded by an unknown assailant. Since then, Manning has turned to writing as a way of expressing his art and exploring his disability. Manning used *Weights* to examine his physical loss and the many ways his identity have evolved since the gunshot blinded him. Presented as a one-man show, Manning traced his life from an impoverished childhood through his blinding to the present, without resorting to pity or bitterness, and demonstrated the power of art in overcoming adversity. The Taper, with the assistance of the Braille Institute and League for the Junior Blind, provided Braille programs and live audio descriptions to blind and visually impaired theater-goers who attended the play.

Lynn Manning in Mark Taper Forum's production of *Weights*, written and performed by Manning and directed by Robert Egan. (Photo by Craig Schwartz)



***JAZZDANCE Celebrates the
Hundredth Birthday of American
Composer Copland***

Marking the centennial celebration of the birth of American composer Aaron Copland, choreographer Danny Buraczeski created his first full-length work for his Minneapolis, Minnesota-based dance company JAZZDANCE with the support of an NEA Creation & Presentation grant. The hour-long dance work, entitled *Copland: Music and Imagination*, was a collage of movement and music in ten parts, each part flowing into the next without pause. The work started with an excerpt from one of Copland's most well known works, *Billy the Kid*, and proceeded to more unfamiliar territory, including excerpts from his *Four Piano Blues*, *Clarinet Concerto*, and *Duet for Violin and Piano*. Copland's 1940 piece, *Quiet City*, was presented in its entirety. By choosing a variety of Copland's works, many obscure or unknown to the general public, Buraczeski effectively demonstrated the breadth of Copland's music.

Buraczeski captured the spirit of America that infiltrates Copland's music with a sense of joy and optimism in his choreography. For example, the wide open country feeling that one gets from Copland's use of folk music motifs in his ballet *Billy the Kid* is replicated by Buraczeski's pantomime of a cowboy examining the big sky of the West. Buraczeski's choice of interpretative rather than programmatic dance steps for the Copland pieces allows the dancers the opportunity to highlight the mood and spirit of the music. The eight performances of the work drew more than 1,000 people, presenting a different view of Copland's music through the prism of JAZZDANCE's intricate performances.



JAZZDANCE's production of *Copland: Music and Imagination*, a dance work by Danny Buraczeski, celebrated the centennial birthday of composer Aaron Copland. (Photo by Erik Saulitis)

The Power of Poetry Is Brought to Rural North Carolina

Luis Rodriguez believes in the power of poetry. Poetry helped him escape the gang life he was a part of while growing up in South Central Los Angeles, as documented in his memoir *Always Running: La Vida Loca, Gang Days in L.A.* His belief that poetry could change lives led him to start “Youth Struggling for Survival,” a movement that strives to turn young people away from violence and help them find meaning in life. The North Carolina Literary Consortium (NCLC) chose to bring the passion, expertise, and experience of Luis Rodriguez to North Carolina for 10 one-week residencies in 2000 as part of Word Wide: Writers of the Americas. Word Wide, supported in part by an NEA Creation & Presentation grant and the North Carolina Arts Council, included readings and discussions, hands-on class sessions, and workshops at such diverse locations as public libraries, schools and colleges, homes for battered women and at-risk children, and correctional facilities. NCLC estimates that nearly 8,000 persons, more than half of them under 18 years of age, attended Rodriguez’s sessions, and another 20,000 were reached through radio and television broadcasts.

By focusing on Latin American poetry and literature, Word Wide broadened local communities’ understanding of the diverse cultures in their midst. In addition, Rodriguez’ success as a writer encouraged aspiring writers in all the areas he visited, often helping them to see how they can use art to better understand themselves and their environments. Rodriguez never shied away from his violent past during his



Poet Luis Rodriguez.
(Photo courtesy of the North Carolina Arts Council)

presentations, instead using his experience to demonstrate how poetry had helped him turn his life around. Not poetry alone however; Rodriguez also emphasized the importance of family and culture in making a community strong and its members successful. With an ever-growing Hispanic population in North Carolina—jumping by 100 percent from 1990 to 1998—Rodriguez presented a new awareness of this ethnic group, both to people who still see Latin American populations as “the other” and to the Hispanic community itself.

“The greatest accomplishment of this program in our area was the number of people who were reached and excited by Luis’s basic message—that writing and creativity can truly save a life,” said site coordinator Susan Winberg in Boone, North Carolina. “In addition, I think a number of people in our fairly isolated mountain area became much more aware of the Chicano/Latino culture and of educational and equity issues in society as a whole.”

Philip Glass Makes Opera out of Kafka's In the Penal Colony

Commissioned by A Contemporary Theatre in Seattle, Washington and supported by an NEA Creation & Presentation grant, preeminent composer Philip Glass turned to one of the century's most highly regarded writers, Franz Kafka. Taking one of Kafka's darkest and most disturbing tales, *In the Penal Colony*, as his source material, Glass collaborated with noted librettist Rudolph Wurlitzer to create what he refers to as a 'pocket opera'—more compact than a typical opera, with a smaller cast and shorter length. In addition, it can travel more easily, and after its debut in Seattle, the show has traveled across the country.

Since his breakthrough theatrical pieces—*Einstein on the Beach*, created in 1976 in collaboration with Robert Wilson, and *Satyagraha* in collaboration with Constance DeJong in 1980—Glass has acquired a reputation as one of the country's leading contemporary composers, with more than 15 scores, as well as symphonies, string quartets, and pop recordings, to his name.

For *In the Penal Colony*, Glass used the two main characters of the story—a foreign visitor who has come to witness an execution and an officer attempting to maintain the brutal traditions of a former commander—as the principal singers in the piece. Most of the action and dialogue revolve around an execution machine, which gruesomely tortures the victims before killing them. In an unusual twist, Kafka himself was one of the characters in the opera, writing furiously and commenting on the action on-stage. The dialogue for the Kafka character was taken from his journals and letters by the direc-

tor, longtime Glass collaborator, JoAnne Akalaitis. Glass's score, written for a string quartet plus double bass, used his familiar driving, hypnotic features to good effect, resembling the sound of a relentless machine.

The opera met great success as it traveled throughout the country. *The Seattle Weekly* commented that "Glass' great strength as an opera composer is his skill in text setting. Not a syllable was unclear, with the naturalistic speech rhythms of the vocal lines bouncing off the neutral, chugging accompaniment." *The New York Times* stated that "Mr. Glass's signature technique of ravishment by repetition lends itself well to the story's dreamlike state of unbroke-
n suspense."

The Officer (Herbert Perry) with the execution machine during A Contemporary Theatre's world premiere production of *In the Penal Colony*, a new theater work by Philip Glass. (Photo by Chris Bennion)



EDUCATION

In FY 2000, the previously single Education and Access category was split into separate budget allocations. For Education, organizations applying proposed projects beyond the one-time, lecture/demonstration model of teaching. Many applications proposed long-term residency programs, providing significant engagement for young people with professional artists. Other applications proposed programs forwarding the process of lifelong learning, teaching audiences of all ages about artistic traditions.

More than 500 applications were reviewed in FY 2000 for Education grants, and 247 were awarded in 42 states, the District of Columbia, and the Virgin Islands. Twenty-nine of the projects focus solely on K-12 curriculum-based activities.

Northwest Film Center Teaches the Teachers in the Media Arts

The Portland Art Museum's Northwest Film Center is a regional media arts resource and service organization based in Portland, Oregon. To encourage the study and appreciation of the media arts, the Center provides not only exhibitions of quality work in film and video, but also educational and informational programs to residents in Oregon, Washington, Idaho, Montana, and Alaska. One of those programs, supported by an NEA Education grant, is the Media Arts Academy for Teachers. The Academy is an annual six-day professional development institute devoted to supporting educators interested in using the media arts in the classroom. Teachers, guidance counselors, and school adminis-

trators throughout the region who want to emphasize media arts and media literacy to their students attend the sessions, which combine theory and practice on subjects such as integrating media arts with other academic subjects, applying media literacy concepts, and gaining confidence in media technologies and processes.

Understanding the media and new technologies is especially important nowadays since much of the information youth receive, and entertainment they enjoy, is through television, film, and the Internet. This involves not only understanding and interpreting images that youth encounter through electronic media, but also engaging them in the process of creating their own media-based products to communicate their ideas. The Media Arts Academy helps teachers better educate youth in the media arts, giving them a vocabulary to discuss and evaluate the media and the knowledge and means to create their own works.

Oregon teachers participating in the Northwest Film Center's annual Media Arts Academy for Teachers in Portland, Oregon practice videography skills as part of a six-day immersion into the world of independent filmmaking for educators. (Photo by Beth Nicewonger)



Milwaukee Symphony Orchestra Integrates the Arts with School Curriculum

Since 1996, the Milwaukee Symphony Orchestra has received NEA Education grants to support its Arts in Community Education (ACE) program, which brings musicians and other artists into the local schools to not only teach the arts, but to show how they can be integrated with other subject areas. ACE focuses not just on elementary-level but also on middle-school-level students, beginning with kindergarten and following students sequentially through eighth grade, integrating music study with math, science, and the language arts. For instance, ACE's fifth-grade curriculum combines music with science, with activities including using musical instruments to demonstrate harmony and pitch, and using singing to discuss how we hear and how we produce sound. The ACE program is currently in 24 public and private schools in eight school districts in the greater Milwaukee area, with more than 8,000 students, their parents, and 500 teachers participating.

With the FY 2000 NEA Education grant, the Orchestra is undertaking a comprehensive case study of the ACE program to identify ways in which the program can be replicated in other communities. The Orchestra's program has long attracted national attention, including a segment on *CBS Sunday Morning*, for its integration of the arts into the school curriculum and



its strong partnership with the Milwaukee school system, both unique among arts education programs of arts organizations. Data compiled by the Orchestra suggest that ACE is having a significant impact on the educational lives of both the children and the teachers, including increased inter- and intrapersonal skills, increased conceptual understanding, and improved communication skills. The case study will help the Orchestra better understand why these outcomes occur, and what aspects of the program lead to success. The study is being conducted during the 2000–2001 school year. Once the research is completed, the findings will be disseminated nationally.

The Milwaukee Symphony Orchestra's Principal Tuba Alan Baer uses his garden hose to impress Parkway Elementary School (Glendale, Wisconsin) kindergarteners with how far his brass instrument's tubing would reach if uncoiled as part of the Orchestra's Arts in Community Education program. (Photo by B. Artin Haig)

Elders Share the Arts Provides Training to Create Arts Programs for the Elderly

A participant at Elders Share the Arts' Center for Creative Aging learns about creating a "Memory Box," one of the many creative arts approaches taught at the Center. (Photo by Terry Scott)

It is irrefutable that America's population is aging. By the year 2030, 28 percent of the population is expected to be over 60 years old, and the number of those over 85 will have tripled. With Americans living longer than ever before, there will be nearly twice as many older adults in 2030 than there are today. Elders Share the Arts (ESTA), a nationally recognized community arts organization located in Brooklyn, New York, draws on the wealth of resources in this growing population to help elderly persons share their stories and arts with the younger generations. The staff of professional artists works with elders and youth to create inter-generational arts programming, transforming life stories into dramatic, literary, and visual presentations. Elderly individuals learn new skills, share their wisdom, and encounter personal growth, helping to reduce the sense of loss and isolation that older adults sometimes experience.

To assist other organizations that wish to create similar types of programming, ESTA created a national training program, the Center for Creative Aging, through a partnership with the American Society on Aging's National Learning Center. The Center for Creative Aging, supported by an NEA Education grant, provides training for professionals in gerontology, education, and the arts in the skills required to create oral history and arts programs for seniors as well as for youth. The training provides participants with theoretical and practical professional development that will assist in creating inter-generational arts education programs and building community arts partnerships. Centers have been piloted in New York, San Francisco, and Philadelphia and are planned for Boston and Miami.



ACCESS

The NEA's Access grants perform a vital community service by taking the arts to people and places where few opportunities exist. Disseminating the arts is accomplished in several ways: through regional touring of performances or exhibitions, radio and television broadcasts, publication of books and magazines, and distribution on the Internet. Of the 400 Access applications received, 209 were awarded grants in 43 states, the District of Columbia, and Puerto Rico. Sixty-one of these grants were multistate.

Visual Artists Take A Community-Based Approach in Delaware

Since 1992, the Delaware Center for Contemporary Arts (DCCA) has provided visual artists' residencies to infuse innovative, challenging art into the local region. The artist-in-residence works with a community group on a collaborative project designed to actively involve the participants in a thought-provoking, art-making process.

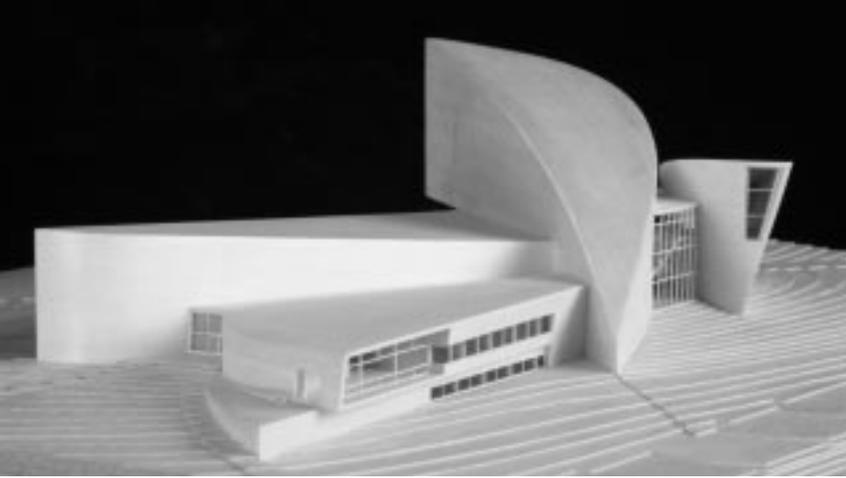
Supported by an NEA Access grant, DCCA is bringing four artists to Wilmington to work with the city's underserved populations. Two of the residencies were completed in 2000 and two will be completed in 2001. Benjamin Schulman, an installation artist working with found and recycled objects, worked with youth in the Boys and Girls Club on a site-specific installation that incorporated materials from the local urban landscape. Schulman led the group in an exploration of the history of the shipbuilding industry in Wilmington and the relationship it has to the formation of the city's neighborhoods. The youth then worked with the artist to create ceramic boats and a sail-shaped quilt with imagery that related to the theme of home and neighborhood. Visual artist Kim Mayhorn worked with youth from the Christina Cultural Arts Center, an African American cultural center, using mixed media to create an installation reflecting the diversity and history of the African American community.



In 2001, Maria-Theresa Fernandes will collaborate with the Indo-American community in Wilmington on a project exploring cultural identity through handmade paper production and bookmaking. Brian Moss' project will include a photography class in hand-made cameras in which the participants, cancer patients from the Wellness Community Center, will take a series of portraits and self-portraits to examine issues such as self-image, loss, memory, interaction, and self-expression.

A catalogue will be published documenting all residencies, including samples of the artwork, essays and interviews regarding the residencies, statements by the artists, biographical information about the artists, and responses of the community and participants to the projects.

A young participant from the Clarence Fraim Branch of the Boys and Girls Club of Delaware sculpts a clay boat as part of the Delaware Center for the Contemporary Art's residency project with artist Benjamin Schulman. (Photo courtesy of the Delaware Center for the Contemporary Arts)



University of Alaska Museum Expansion Responds to Needs of Community

The University of Alaska Museum in Fairbanks is the primary repository of the state’s cultural and natural history, containing more than a million objects of art, archeology, and ethnology. The Museum’s particular emphasis is on research and education, using the collection to provide visitors a wealth of information on the great land to the north.

To serve even greater populations, the Museum is undergoing a massive expansion, doubling in size and enhancing its research and education programs. The expansion includes the creation of a new Research Center with state-of-the-art laboratories; a new Learning Center that includes a Pre-College Education Center, a “Smart Classroom” for university students, and an Art Study Room; and the Rose Berry Alaska Art Gallery, which will bring the Museum’s art treasures out of storage and into public view. Altogether, the expansion will give Alaskans and visitors to the state a deeper understanding of artistic creation, history, and geology in Alaska.

With support from an NEA Access grant, the Museum is involving the local community in the planning of the expansion. A community

advisory group was formed, including representatives from Alaska Native organizations, the Literacy Council, local schools, public libraries, university staff, and other community advisors. This group will work with Museum staff on developing the collection, education initiatives, research projects, and other aspects of the new expansion. By working with the community, the Museum is ensuring that it meets the needs of the local population.

(Left) A computer rendering by GDM/HGA Rendering of the expanded University of Alaska Museum; the Rose Berry Alaska Art Gallery, the centerpiece of the expansion, will present the full range of Alaska’s artistic creations, from ancient ivory carvings to contemporary paintings. (Photo by Barry McWayne)

(Right) The University of Alaska Museum plan for the new Rose Berry Alaska Art Gallery is to feature Native American-made objects, like these moccasins and mukluks, side by side with pieces from the Museum’s Fine Arts collection to present the full range of Alaskan artistic creations. (Photo by Barry McWayne)

Texas Arts Organization Creates Radio Program to Feature American Folk Artists

Documentary Arts, based in Dallas, Texas, was founded in 1985 to broaden public knowledge and appreciation of American arts of different ethnic cultures through the use of film, video, and radio. One of the programs Documentary Arts developed was *Masters of Traditional Music*, a 52-part series that explored the complexity of American life, culture, and society by showcasing the talents of NEA National Heritage Fellowship recipients. Each five-minute segment features extraordinary performances and interviews with these master folk artists, and shares the talent and diversity of some of America's best artists working in traditional styles.

Musical styles highlighted in the series range from the blues of Mississippi and North Carolina to Hawaiian cowboys to Armenian oud players in the central valley of California. National Heritage Fellowship recipients featured include Kevin Locke, singing in the Lakota Sioux language and expressing the Plains Indian world view; Antonio de la Rosa, who is credited with shaping the current sound of Texan-Mexican *conjunto tejano* music by amplifying the sound and freeing up the button accordion to develop more individualistic stylistic nuances; Bua Xou Mua, a musician and spiritual leader of the Hmong, who performs tradi-

tional texts and melodies for sacred and secular celebrations; and Alexander H. Moore, the first African American in Texas to receive a National Heritage Award, displaying his improvisatory piano style that includes elements of blues, ragtime, stride, and boogie-woogie.

The series, supported by an NEA Access grant, has been broadcast on 150 radio stations across the country, and is currently available to stations interested in rebroadcast at no charge.

1985 NEA National Heritage Fellowship recipient Bua Xou Mua, who performs sacred Hmong songs, is featured in Documentary Arts' *Masters of Traditional Music* radio series. (Photo courtesy of Documentary Arts)



HERITAGE & PRESERVATION

The NEA's Heritage & Preservation category embraces the twin concepts of preserving our nation's evolving, multicultural heritage and conserving important works of art that are products and symbols of this heritage. This category supports the presentation and conservation projects in both performing and visual arts. In FY 2000, 368 applications were received for Heritage & Preservation grants, of which 207 were funded. These projects represent 41 states, the District of Columbia, Puerto Rico, and American Samoa, with 71 having multistate impact.

Reviving Ballet West Founder Willam Christensen's 1950 Tribute to Vaudeville

Willam Christensen, founder of Ballet West in Salt Lake City, Utah (as well as the Portland Ballet and San Francisco Ballet) and creator of the first university degree program in ballet in the United States, did not start out in ballet. Instead, he and his brothers Harold and Lew started their dancing careers on the vaudeville circuit. In 1950, Christensen celebrated his days in vaudeville with the ballet *Nothing Doing Bar*, set in a speakeasy in the 1920s and featuring the types of characters he had met in his travels, such as the drunk who fancies himself a ladies man, Weasel; the gangster Pay-off Mo; the party girl Fanny Flapper and her date, Joe College; Punchy the prizefighter; and the single woman, Shady Sadie.

With the support of an NEA Heritage & Preservation grant, Ballet West included a revival of *Nothing Doing Bar* in its 2000–01 season, staging the ballet with the same style of costumes and sets as the original premiere in San Francisco. Blending vaudeville skits with the precision of ballet choreography, Christensen created a work that required the company members to act as well as dance. Although the characters are archetypes, they require the dancers to accent and develop their roles in order for the light tone of the ballet to work. The revival of one of Christensen's more nostalgic works provides Ballet West the opportunity to pay fitting tribute to the man who created the company.

Ballet West's production of Willam Christensen's *Nothing Doing Bar*, featuring Donna Patzius as Shady Sadie, Jeff F. Herbig as Punchy, and Jeffrey Rogers as Weasel. (Photo by Quinn Farley)





The group Blues Prodigy (back row: Sherika Hudson, Trent Calvin, Paula Thompson, and Travis Calvin. front row: Sarah Metcalf, Chenika Hudson, and Kristen Hines), made up of a group of graduates in 2000 from the Delta Blues Education Fund. (Photo by Panny Mayfield)

Teaching Youth the Blues in Mississippi

In Lambert, Mississippi, they are proving the old axiom wrong: as it turns out, the blues *can* be taught, and the Delta Blues Education Fund is doing the teaching. Under the tutelage of Johnnie “Mr. Johnnie” Billington, students enter an apprenticeship program, which includes classes, performances, and residencies by master Delta blues musicians. The classes take place after school and use no textbooks, instead relying on the oral tradition of instruction that has sustained blues music for generations. The students, usually nine to fourteen years old, learn to sing and play bass, lead guitar, drums, keyboards, harmonica, saxophone, and trumpet. Many of the students are impoverished and many of the instruments are borrowed, but Billington ensures that they learn important things that go beyond just music: discipline, self-esteem, and confidence. Billington does not allow fighting or cursing, and ensures that they learn how to work together by playing together. Just as important, they learn to carry on an important American musical tradition, one intri-

cately tied to the region in which they live. So far, there have been more than 30 graduates of the program, which is supported by an NEA Heritage & Preservation grant.

The Mississippi Delta region is the poorest in the United States, with poverty rates of more than 20 percent. It also has one of the richest traditions of blues music in the country, from Son House, Robert Johnson, and John Lee Hooker to R. L. Burnside, Big Jack Johnson, and Jessie Mae Hemphill. By teaching at-risk youth an important aspect of their culture, and instilling in them qualities that go beyond music, the Delta Blues Education Fund is providing these kids a framework for bettering their lives and increasing self-worth. An immediate benefit can be seen in family incomes: the young musicians are paid for their performances that the Fund sets up. The bigger benefit can be seen on the faces of the youth as they tear into another blues song.



COCA in St. Louis Pays Tribute to the Architecture of Eric Mendelsohn

The Center of Contemporary Art in St. Louis's exhibition, *Architect of Form and Spirit: Eric Mendelsohn*, featuring photographs and drawings of his work as well as educational and historical programs. (Photo by Ray Marklin)

The Center of Contemporary Arts (COCA) in St. Louis, Missouri, had good cause to celebrate the architecture of Eric Mendelsohn: he designed the building in which the Center exhibits. Designed in 1946 as the B'nai Amoona Synagogue, Mendelsohn's first commission in the United States, the building was completed in 1950 and renovated in 1985, when it became the present home of COCA. The ideas he expressed in the design of the building radically changed thinking about religious architecture in contemporary society.

One of most widely imitated and prolific leaders of architectural modernism, Mendelsohn was one of the formulators of the basic principles of modern architecture in post-World War I Germany, as demonstrated by the Einstein tower in Potsdam. Mendelsohn did not rely on historical precedents in formulating his designs, instead deriving ideas from expres-

sionism and romantic symbolism. He fled Germany during Hitler's rise to power, eventually moving to the United States in 1941, where he established a successful practice.

The COCA exhibition on Mendelsohn, supported by an NEA Heritage & Preservation grant, presented original research on the synagogue; photographs and drawings of Mendelsohn's work; and educational programs on topics such as religious architecture in Weimar Germany, Mendelsohn's significance to the modern architectural movement, and the current adaptive re-use of the original synagogue space by COCA. In addition to the exhibit, COCA produced a catalogue of the architect's work with an essay by Kathleen James, a leading Mendelsohn scholar at the University of California at Berkeley.

PLANNING & STABILIZATION

Through Planning & Stabilization grants, the Endowment supports the activities of national arts service organizations and local arts agencies in their provision of services to the arts field. Services funded by the NEA include assistance with strategic planning, new technology marketing, feasibility studies, and other activities that strengthen the capacity of arts providers to carry out their work. Funded projects help organizations and agencies assess their strengths and weaknesses in bringing the arts to communities throughout the country. The Endowment received 105 applications for Planning & Stabilization grants, of which 72 were funded in 24 states and the District of Columbia.

Broward County, Florida Looks at New Ways to Promote the Arts

Broward County's Cultural Affairs Division partnered with the Broward Center for the Performing Arts to create a marketing campaign to expand radio, television, and Internet promotion of local arts organizations. By making it easier for the public to access information on and tickets to local arts and cultural events, the County hopes to enhance local arts organizations' ability to increase income. Supported by an NEA Planning & Stabilization grant, Broward County hired a professional advertising agency to assist local arts groups in developing and implementing a marketing plan for their events and programs.

In addition, a new Web site was created to promote arts events throughout the county, with a searchable calendar, recent art news (including art exhibitions, award ceremonies, research, and conferences), a cultural directory database searchable by discipline, and various artistic attractions throughout the county. The Web site allows visitors to find specific information on arts education, available grants, and public art and design in the county. Interactive features include a virtual art tour of the county's attractions, and access to *Cultural Quarterly*, the county's magazine about its cultural community. The Web site also allows online ticketing capacities, a crucial feature that will make it even easier for the public to attend local arts events.



The home page of the Broward County Cultural Affairs Office (www.browardarts.net), which offers online ticketing, an events calendar, information about grants and arts education, and arts news.

National Arts Group Assists Community Arts Agencies in Central Appalachia

American Festival Project—affiliated with the nonprofit media arts and cultural center Appalshop—used the support of an NEA Planning & Stabilization grant to arrange a conference to assist local arts agencies in remote Central Appalachia. Artists stayed with local hosts in southeastern Kentucky and southwestern Virginia for the four days of the conference, working with local leaders on strategic planning for arts activities that will help revitalize the communities.

The conference resulted in a proposal of a range of collaborative artistic events over the next five years. For example, in Elkhorn City, Kentucky, visual artists Suzanne Lacy and Susan

Liebovitz Steinman from Oakland, California, are working with the local community on a project encouraging the townspeople to make short biographical videos, which then will be shown on front porches during a celebratory promenade. In addition, they are examining the possibility of creating exhibits from the surrounding landscape, such as abandoned buses and materials pulled from the Russell Fork River, which winds through the town. The goal of the project is to help the small coal town look at itself in a different light.

This technique of immersing artists into local communities was duplicated in eastern Tennessee, with similar success. The project, known as the Knoxville American Festival Project and led by the Carpetbag Theatre, connected artistic expression with community issues in Knoxville with programs such as the Mobility Project, which involves community members and artists discussing public access for people with disabilities.

Visiting artists Amira Haqq and Shannon Hummel listen as Evarts, Kentucky resident Danielle Burke (center) shows them a strip-mining site in Harlan County. Both artists stayed with Danielle and her family for a week during American Festival Project's Central Appalachia conference. (Photo by Nic Paget-Clarke)



ARTS ON RADIO AND TELEVISION

The NEA, throughout its history, has strived to make the excellence and diversity of the arts widely available to all Americans, and has been a major supporter of making the arts available through radio and television since the 1970s—reaching audiences in the millions. In FY 2000, the NEA reestablished a separate grant category to focus on those activities, Arts on Radio and Television. Investing \$3 million for 44 projects, the NEA supported the creation and presentation of 2,300 hours of arts programming, providing Americans in every state with access to art forms from folk music and Native American storytelling to cultural history and artist interviews. The 85 hours of television programming is estimated to have reached between 200 and 230 million viewers, with more than 2,200 hours of radio programs having reached 10 to 12 million listeners per week. More than half of those projects had specific plans for interactive Web sites, and several projects included educator's guides, companion books, and videos for use in home, schools, libraries, community groups, and arts organizations.

Radio Program Examines the 20th Century Through Sound

Every Friday afternoon throughout 1999–2000, as part of National Public Radio's *All Things Considered*, radio listeners heard sounds that they hadn't heard before. They were listening to *Lost and Found Sound*, a millennium radio series that chronicled, reflected, and celebrated the 20th century through sound. Each segment of the program, created and produced by Davia Nelson and Nikki Silva (known as the Kitchen Sisters) with the support of an NEA Arts on Radio and Television grant, featured previously unheard recorded sounds, such as Thomas Edison's earliest sound recordings and recordings made by playwright Tennessee Williams in 1947 on cardboard acetate discs in New Orleans, as well as the sound of northern lights and the call of the loon. Historical events were captured in surprising ways, such as the uncovering of 60-year-old tapes that were made as part of a New Deal program to document in sound Dust Bowl refugees' migration to California from the Great Plains.

Lost and Found Sound also invited listeners to submit their own recordings to capture what ordinary Americans thought important to



(Logo courtesy of the Kitchen Sisters)

record and keep as part of the series' feature, *Quest for Sound*, curated by independent producer Jay Allison. Hundreds of listeners responded. These included a 1938 78 rpm recording of a person who, as a nine-year-old boy, watched Abraham Lincoln deliver the Gettysburg Address in 1863 and the reel-to-reel tape machine recordings of Lance Corporal Michael A. Baronowski from his 1967 tour of duty in the Vietnam War, from which he never returned.

To provide more access to the general public, an archive of the program was created on their Web site (www.npr.org/programs/lfsound). Also, a compilation was made of the best of the *Lost and Found Sound* broadcasts, available on compact disc.

Television Series To Explore the Genesis of American Traditional Music

America has long been considered the birthplace of many traditions of music: blues, jazz, country and western, Cajun and zydeco, Tex-Mex and Native American. Yet how did this diverse collection of musical styles all originate in one country? Ginger Group Productions, in collaboration with the New York Foundation for the Arts, is using an NEA Arts on Radio and Television grant to explore that question. *American Roots Music* is a four-part primetime television series, scheduled to air in 2001, which will examine the origins of American music during the 20th century. The development of publishing, recording, broadcasting, and motion pic-

The *American Roots Music* four-part television series, exploring how the many American musical traditions evolved, merged and transformed through the century, will use rare archival footage and new performances, such as this

one that includes Earl Scruggs (banjo), Ricky Skaggs (guitar), James Cotton (harmonica), and Marc (accordion) and Anne Savoy (guitar). (Photo courtesy of Ginger Group Productions).

ture technology, and its effect on the creation and popularization of American music, will also be explored.

Some of the most important musicians who shaped American music will be featured, such as Jimmie Rodgers, Muddy Waters, Woody Guthrie, Mahalia Jackson, and Louis Armstrong, to name just a few. Rarely seen performance footage of these musicians will be included in the segments, as well as newly filmed performances by such luminaries as Doc Watson, Flaco Jimenez, Kitty Wells, Odetta, Bob Dylan, and B.B. King. The series will weave rare archival performance and documentary footage (some dating back as far as 1910), recordings, and photographs with newly created interviews with contemporary musicians like Bruce Springsteen and Steve Earle and music producers such as Marshall Chess and Sam Phillips.

American Roots Music will document the pertinent musical innovations of the last century, with each segment exploring a particular time period. The series as a whole will chronicle how the music genres evolved, merged, and transformed throughout the century, resulting in the rich tapestry of today's American music, from rhythm and blues to country, from rock to rap.

The series will be accompanied by a DVD boxed set, book, compact disc, and home video. In addition, a Web site is being developed to provide more access to the history of our nation's music. The series was developed through the collaborative efforts of the NEA, the New York Foundation for the Arts, Ginger Group Productions, the Smithsonian Institution, the Library of Congress, the Country Music Foundation, and the Rock and Roll Hall of Fame.



Individual Fellowships

FISCAL YEAR 2000 FACTS AND FIGURES Individual Fellowships

LITERATURE FELLOWSHIPS

Number of Grants

Awarded: 41

Dollar Amount of Grants

Awarded: \$820,000

AMERICAN JAZZ MASTERS FELLOWSHIPS

Number of Grants

Awarded: 3

Dollar Amount of Grants

Awarded: \$60,000

NATIONAL HERITAGE FELLOWSHIPS

Number of Grants

Awarded: 13

Dollar Amount of Grants

Awarded: \$130,000

The National Endowment for the Arts funds individual artists through its fellowship programs: Literature, American Jazz Masters, and National Heritage Fellowships. All fellowship recipients must be U.S. citizens or permanent residents. Literature Fellowships in poetry, prose, and translation are awarded competitively to writers of exceptional promise. The American Jazz Masters and National Heritage Fellowships are awarded, based on nominations, to master artists with distinguished careers.

LITERATURE FELLOWSHIPS

To keep our nation's literary heritage strong and vibrant, the NEA has supported American authors for the past 33 years with \$36 million in Literature Fellowships to more than 2,300 writers. These grants provide crucial financial assistance that allows emerging writers the time to focus on their writing at critical early stages of their careers. Simultaneously, they give writers national recognition and validation of their talent. Past winners of Literature Fellowships have included such award-winning writers as John Irving, Richard Ford, Alice Walker, and Jane Hamilton.

The success of the Literature Fellowships is impressive: 34 of the 44 recipients of the National Book Award, National Book Critics Circle Award, and Pulitzer Prize in Poetry and Fiction since 1990 have received NEA fellowships. All but two received their Literature Fellowships before these major national awards, usually 10 to 20 years earlier.

This year's Literature Fellowships are for Prose (Prose and Poetry fellowships alternate years). Of the 908 applications received, 35 writers from 20 states and the District of Columbia were awarded \$20,000 grants. In addition to the creative writing fellowships, every year Literature Fellowships are awarded for translation projects to translate literary works written in foreign languages into English (alternating between fiction and poetry to coincide with the creative writing fellowships). The art of literary translation has made available to the American public some of the most important literature in the world, from the ancient poetry of Ovid to the present-day fiction of Gabriel García Márquez. In 2000, 36 applications for Translation in Prose grants were received, of which six translators in five states were awarded grants.

Creative Writing Fellowships—Prose

Samuel J. Atlee Lancaster, PA	Nora O. Keller Waipah, HI	Rosa Shand Spartanburg, SC
Pinckney Benedict Roanoke, VA	Marilyn Krysl Boulder, CO	Cynthia Sabin Shearer Oxford, MS
Jane Bernstein Pittsburgh, PA	Linda Mannheim Miami, FL	Mark Slouka New York, NY
Mark Thomas Brazaitis Washington, DC	Ben Marcus Providence, RI	Lynn M. Stegner Santa Cruz, CA
Wendy Brenner Wilmington, NC	Stephen Daniel Marion Dandridge, TN	Beth K. Sulit Devon, PA
Susan Choi Brooklyn, NY	Lee Martin Denton, TX	Joan Tollifson Oakland, CA
Charlotte M. Choyt Lee, NH	Nicola Faith Mason Baton Rouge, LA	Brady Udall Lancaster, PA
Lawrence Coates Cedar City, UT	Wendell Mayo Jr. Haskins, OH	Curtis Keith White Normal, IL
Sharon Dilworth Pittsburgh, PA	Christina L. Mazza Elmhurst, IL	Liza Wieland Fresno, CA
Alyson Hagy Laramie, WY	Peter Najarian Berkeley, CA	
Gary W. Hawkes Williamsport, PA	Karen Palmer Boulder, CO	
Rachel Kadish Cambridge, MA	Peter Rock Philadelphia, PA	
Timothy G. Keane Mt. Vernon, NY	Heather Laurie Sellers Holland, MI	



Susan Choi. (Photo by Marion Ettlinger)

From *The Foreign Student* (a novel)

by Susan Choi

Used with permission of the author

Mrs. Wade, the Strake House Mother, asked if he knew how to ride a bicycle and when he said yes she presented him with a blue three-speed Schwinn. It had been left behind in the basement one year. On the first day of classes he rode it to the quad with the tails of his jacket flapping behind and his hair sticking up off his head in the wind like a cock's comb. If you had asked him one month earlier whether or not he could imagine himself arriving for his first actual day as an American student with twin sweat stains under his arms, and the cuffs of his pants crumpled up where he'd had them stuffed into his socks, and his notebooks tied onto the rack of a ratty blue bicycle, he would have been dumbfounded. But for that past month he had been alone, and exploratory. He took an English grammar with him but he never really opened it. Instead he watched the mist from the sprinklers scattering small rainbows over the quad, or the groundskeepers trundling wheelbarrows. He learned the layout of buildings by heart. There was always the whine of a lawnmower coming from somewhere on campus. Wandering through the woods where they were wild he would just start to think himself lost when the faint lawnmower sound would be carried to him like a beacon. A deserted university in August can feel like a paradise. He grew tired of anticipating his various arrivals and dating his life from a moment that would not stop receding further into the future. And so by the time the term finally began he had acquired an odd proprietary arrogance. He was dirty and in love with everything and in possession of secrets, and when he came up the flagstone walk pushing his Schwinn he did not care what anyone thought of him.



(Photo courtesy of Nicola Mason)

From "About Breakfast" (short story)

by Nicola Mason

Used with permission of the author

What if she found a dead body in the woods? Maeve asked herself. What must it be like to find a Dead Body in the Woods? Besides awful, of course. But the awfulness might be tempered by certain things. For one, how long the corpse had been there, Maeve thought, lingering on the idea of *corpse*. How long it had been there Steaming in the Sweltering Heat. Then it would just be disgusting, maybe not recognizable as a human corpse at all, maybe just a nasty mess, an Ungodly Melt Of Smelly Mess.

Maeve was on her third beer, and she was a one-beer woman, a social-beer woman who always had to stop herself from making a little moue at the first taste of her first and only social beer. Little moues were fine when you were sixteen and on a date. When you didn't want the boy to know you'd had plenty of beers because that would imply you'd had plenty of dates and then he'd think you a different kind of girl altogether, a backseat sort of girl, and then you'd miss out on the movie. Maeve had never missed out on a movie. But now she was fifty. Five-Oh. And moues seemed silly indeed, especially to four-beer men like Jim, her husband, who thought her moues disingenuous, who thought them unbecomingly coy for a woman of Five-Oh.

But if the corpse were fresh. That would be different. If it were *warm*, even, not from the sun aiming its Dead-Body Spotlight through the trees, but from the life's blood not yet finished cruising its familiar throughways, the blood cells still circling the body's various parking decks, or maybe idling, but the ignition still on, the air running, the radio burbling but indistinct. *That* would be different.

What would she do then? Well, it would depend, Maeve decided. She was sitting on her porch steps, gazing out at her prosperous street, at her neighbors lodging their lawn implements in garages for the night, at her garden blowsy with late-summer blooms that suddenly sickened her, paired with the thought of the corpse. Bloom. Corpse. Blooming corpse. But it was. Blooming. The idea of it. A corpse ripe for the picking. She made a moue. But she was surprised at herself. That she could think such things. And surprise brought pleasure. And with this came the stirrings of understanding.

From “The Siesta” (short story) by Edgar Brau

Translated from Spanish by Donald A. Yates

Used with permission of the author

Seated on the dirt floor, the young boy wiped away the saliva from his lips and looked up at his grandfather, who was dozing in a hammock chair facing the doorway. The sounds of the clucking hens in the back yard and the rattle of dishes that his grandmother was washing in the next room were clearly carried on the hot, humid air. The noise and the heat easily penetrated into the room through the loosely fitted slats of the door, making the old man’s slumber seem imperturbable. The boy decided to try raising his voice a little.

“Grampa, tell me where you put the ball. Can you hear me, Grampa?” he repeated wearily, his gaze cast down on the stick he was using to dig at the earthen floor.

A deep sigh was the only response from the grandfather, who finally relaxed completely as his head tilted forward.

“Don’t make me think you’re sleeping, Grampa,” the boy said in his louder voice as he reached towards the chair.

But unexpectedly the door opened and the sudden light forced him to close his eyes.



(Photo courtesy of Donald A. Yates)

“Don’t bother your grandfather. Let him sleep,” his grandmother said softly as she walked past him. She went over to a mirrored closet door next to the metal-frame bed, which was where the child slept at night.

The boy lowered his head and kept on digging.

The woman took an armful of clothing from the closet and turned back. The light from the hallway filtered in through the half-opened door and outlined the figures of the old man and the boy. The season of most oppressive heat had not yet arrived, but the woman’s husband had already sought out the coolness of that mud-walled, thatch-roofed room at the back at the house next to the kitchen. The siesta was in part a compensation for his nights of unrelenting insomnia. There was a slight movement from the man in the chair and the boy began digging with more determination.

The woman leaned back against the closet door and looked down at the boy. He sensed her gaze and moved his body slightly, hiding from her view the pile of dirt that he had dug up. The woman smiled tenderly and experienced again the things she felt whenever her attention lingered on him—pity, sympathy. Less on the child’s account, in truth, than for herself and her husband. This was their grandson, a creature with teary eyes who still soiled himself and had saliva constantly forming at the corners of his mouth. A kind of animal almost, the product of the whim of a passing stranger and the fear of spinsterhood of a simple country girl, her daughter. What is more, a daughter from whom they had heard nothing for years until she suddenly reappeared to leave them with the fatherless child, which no school would ever accept.

Translation Fellowships

Wanda Johanna Boeke
Iowa City, IA

Margaret E. W. Jones
Lexington, KY

Richard N. Philcox
New York, NY

Sergio Gabriel Waisman
San Francisco, CA

Willard L. Wood
Norfolk, CT

Donald A. Yates
St. Helena, CA

AMERICAN JAZZ MASTERS FELLOWSHIPS

Jazz is one of the great American artistic inventions of the 20th century, continuing to enrich our cultural heritage into the new millennium. The NEA recognizes the importance of this musical tradition with the American Jazz Masters Fellowships. These fellowships honor living jazz masters for their artistic excellence and impact on the music field. American Jazz Masters, named each year since 1982, form a veritable jazz hall of fame, including such luminous past members as Dizzy Gillespie, Miles Davis, Sarah Vaughan, and David Brubeck. This year's recipients of the \$20,000 awards, presented by Chairman Ivey at the annual International Association of Jazz Educators conference, were pianist and composer-arranger John Lewis, alto saxophonist and jazz educator Jackie McLean, and pianist and composer-arranger Randy Weston.



John Lewis.
(Photo courtesy of the
International Association
of Jazz Educators)

John Lewis, Pianist/Composer-Arranger

John Lewis played jazz for more than 55 years, but made his most important contributions as musical director of the Modern Jazz Quartet, formed in 1952. MJQ's unique mix of jazz with European classical sensibilities quickly made the group one of the most popular in jazz. MJQ's success revolved around Lewis' compositions, such as *Django*, his tribute to jazz guitarist Django Reinhardt. In addition, Lewis composed for films, ballets, stage plays, and television documentaries, with a discography of more than 100 recordings. Since the mid-1970s, when MJQ disbanded, Lewis had held teaching positions at City College of New York and Harvard University.



Jackie McLean.
(Photo by Pierre DuFour)

Jackie McLean, Alto Saxophonist/ Jazz Educator

Throughout the 1950s, Jackie McLean performed and recorded with a number of leading jazzmen, including Charles Mingus and Art Blakey, honing his talents to become one of the masters of the free jazz sound evolving from bebop. "When I was receiving the mantle from all the musicians I had idolized," McLean said, "I didn't realize that what they were doing was making sure the music was put into the hands of younger people so it can be carried on." McLean continued that tradition by establishing the Artists Collective, Inc. in Hartford,

Connecticut in 1970, a cultural center that serves inner-city youth. He also teaches at the Hartt College of Music at the University of Hartford, developing the jazz degree program.

Randy Weston, Pianist/Composer- Arranger

Starting his career working with the rhythm and blues bands of Bull Moose Jackson and Eddie Vinson, Randy Weston has become one of the premier pianists and composers in jazz. His strong interest in African cul-



Randy Weston.
(Photo by Carol Friedman)

ture and music led to hybrids of jazz with African rhythms and instrumentations. "For me, the most compelling aspect of African culture is its music," said Weston, "magnificent in its power and diversity with drums—African rhythms—always at the heart." Many of Weston's compositions, such as *Berkshire Blues* and *Hi-Fly*, have become indelible jazz standards.



Chairman Bill Ivey presents Konstantinos Pilarinos with a National Heritage Fellowship. (Photo by John Harrington)

NATIONAL HERITAGE FELLOWSHIPS

“The Arts Endowment’s National Heritage Fellows,” Chairman Ivey has stated, “are extraordinary artists who have dedicated their lives to revitalizing, celebrating, and preserving this country’s living cultural heritage.” The 2000 National Heritage Fellowships, the country’s most prestigious honor in the folk and traditional arts, were awarded to 12 artists from nine states and Puerto Rico. Artists ranged from the sweet, soulful singing of the gospel quartet the Dixie Hummingbirds to the Byzantine icon woodcarving of Konstantinos Pilarinos, from the Puerto Rican craft of hammock weaving by Jose Gonzalez to the Delta blues piano playing of Pine-top Perkins. The NEA honors these performers and craftspeople, representing a rich cross-section of America’s many diverse cultures, for their achievements as artists, teachers, innovators, and guardians of traditional art forms.

In 2000, a new fellowship was created, the Bess Lomax Hawes Award. Named for the esteemed folklorist who created the National Heritage Fellowship program, it recognizes individuals who have made major contributions to the excellence, vitality, and public appreciation of the folk and traditional arts through teaching, collecting, advocacy, and preservation work. The first such award was given to record producer and founder of Arhoolie Records, Chris Strachwitz.

National Heritage Fellows

Bounxou Chanthraphone <i>Laotian Weaver</i> Brooklyn Park, MN	Santiago Jimenez, Jr. <i>Tejano Accordionist/ Singer</i> San Antonio, TX	Konstantinos Pilarinos <i>Orthodox Byzantine Icon Woodcarver</i> Astoria, NY
Dixie Hummingbirds <i>Gospel Quartet</i> Philadelphia, PA	Genoa Keawe <i>Native Hawaiian Singer/Ukulele Player</i> Honolulu, HI	Chris Strachwitz <i>Record Producer/Label Founder</i> El Cerrito, CA
Felipe Garcia Villamil <i>Afro-Cuban Drummer</i> Los Angeles, CA	Frankie Manning <i>Lindy Hop Dancer/Choreographer</i> Corona, NY	Dorothy Thompson Weaver Davis, WV
Jose Gonzalez <i>Hammock Weaver</i> San Sebastian, Puerto Rico	Joe Willie “Pinetop” Perkins <i>Blues Piano Player</i> La Porte, IN	Don Walser <i>Western Singer/Guitarist</i> Austin, TX
Nettie Jackson <i>Klickitat Basketmaker</i> White Swan, WA		



Royal doors of Temple of Koimisis Tis Theotokou in Erie, Pennsylvania, carved by National Heritage Fellow Konstantinos Pilarinos. (Photo courtesy of Konstantinos Pilarinos)

State and Regional Partnerships

FISCAL YEAR 2000 FACTS AND FIGURES Partnership Agreements

Dollar Amount of State
Partnership Agreements:
\$27,934,954

Dollar Amount of
Regional Partnership
Agreements: \$4,832,915

The National Endowment for the Arts greatly extends its impact through its partnerships with the 56 state and jurisdictional arts agencies and seven multistate regional organizations. In FY 2000, Partnership Agreements helped support local, state, and regional arts activities for children and adults across the nation. A complete listing of Partnership Agreements is available online at www.arts.gov.

State arts agencies used their federal and state appropriated funds in 2000—totaling nearly \$400 million—to provide more than 27,000 grants to more than 5,600 communities. NEA funds helped promote community development through the arts by supporting assistance to arts groups, artist residencies, preservation of cultural heritage, development of arts in education, assistance to artists, and cultural tourism initiatives, among other projects.

Oklahoma Arts Council Uses Art to Address Local Issues

State arts agencies do more than just make grants—they become involved with the community. The Oklahoma Arts Council, which received nearly \$500,000 through an NEA Partnership Agreement in FY 2000, is a good example. One of the projects for which the Council used its state and federal funding was the Youth Arts After-School Program. This program, a partnership between the Council and the State Department of Human Services, supports long-term artist residencies to provide arts experiences for low-income children in childcare centers. In 2000, the program provided funding to four arts and community organizations, which have trained and placed resident artists in 150 childcare centers around the state to conduct after-school arts programs. Artists have involved children in creating murals and producing plays, a significant alternative to passive activities, like watching videotapes, which occur in some daycare settings. Childcare cen-

ters reported that they have seen a decrease in negative behavior, and increases in children's attendance, attention span, and respect for one another.

The Oklahoma Arts Council also helped preserve the state's cultural heritage through an apprenticeship program in mandolin making. Oklahoma has been home to some of the most significant figures in American music, from Woody Guthrie to Bob Wills. Large parts of the state's population are actively involved in traditional American music, as well as traditional Celtic music, in which the mandolin plays a vital role. Master artist Nick Richardson, making mandolins since 1985, participated in the apprenticeship program to share his knowledge and continue the tradition of building acoustic stringed instruments in Oklahoma. Richardson's work with apprentice Matthew Hill will provide a source of handcrafted instruments to keep traditional music styles alive. Richardson and Hill will give a presentation at the library on the art of mandolin building, and perform on the instruments they have built.



Master mandolin maker Nicholas Richardson at work as part of the Oklahoma Arts Council's apprenticeship program in mandolin-making. (Photo courtesy of the Oklahoma Arts Council)

The NEA also awarded Partnership Agreements to seven regional arts organizations, created to transcend state boundaries and provide access to a greater variety of arts experiences, especially in underserved areas. One of the ways the NEA works with the regional arts organizations is through the Regional Touring Program, which provides assistance—through federal, state, and private funds—to performing artists and companies for interstate touring, giving priority to underserved communities. Virtually all grants awarded supplement touring performances with other community activities, such as working in schools and making presentations to civic organizations.

Partnership of Regional Arts Organizations Enhances Regional Touring Program

In 1998, the regional arts organizations Arts Midwest and Mid-America Arts Alliance collaborated to form the Heartland Arts Fund, with support from the NEA Regional Partnership Agreements. The Heartland Arts Fund supports and initiates tours in 15 Midwestern states, giving communities access to artists and companies in dance, music, and theater. The collaboration between the two regional organizations broadens their geographic reach and streamlines administrative costs to help them realize the goal of connecting the arts to audiences.

The Heartland Arts Fund includes both a Community Connections component and opportunities for special projects. Community Connections helps support performing artists' fees for presenters from the 15-state region. Close to half of all Heartland events occur in rural communities. Presenters can choose from a catalog of almost 400 performers or request support for a performer they have chosen. Presenters receiving grants must include at least one educational activity in the event.

The Heartland Arts Fund also periodically launches special tours of select artists, such as the 17-site tour in 2000 by the Minneapolis-based Guthrie Theater, presenting William Shakespeare's *A Midsummer Night's Dream*. The

tour visited both metropolitan and rural communities in Iowa, Minnesota, Missouri, Nebraska, Wisconsin, and North and South Dakota with performances and carefully crafted educational sessions. Performing in areas rarely visited by a major theatrical company, the Guthrie Theater was met in every community with enthusiastic standing ovations and many sold-out shows. In all, more than 50,000 people experienced the Guthrie Theater in performance—including 20,277 students. In Minnesota alone, schools from 68 communities attended matinee performances of the play. In addition, Guthrie Theater actors and technical staff offered 87 workshops to nearly 4,000 students and artists in 30 communities.

Randy Reyes as Puck, Alvin J. Keith as Lysander, Cheyenne Casebier as Helena, and Rafael Oliveira as Demetrius in a scene from the Guthrie Theater's touring production of *A Midsummer Night's Dream*, directed by Joe Dowling. (Photo by Michal Daniel)



Leadership Initiatives

FISCAL YEAR 2000 FACTS AND FIGURES

In FY 2000, funding for Leadership Initiatives totaled \$10,177,772.

Through its Leadership Initiatives, the National Endowment for the Arts complements its principal grantmaking activity by developing and implementing projects of major significance that advance the arts in American life. These initiatives are frequently undertaken in collaboration with nonprofit organizations or other federal agencies. Initiatives funded this year include continuations of projects funded in previous years, such as the National Millennium Projects and ArtsREACH, and others that are new, such as Creative Links and JazzNet. A complete listing of the year's Leadership Initiatives is available online at www.arts.gov.

NATIONAL MILLENNIUM PROJECTS

The NEA joined the nation in celebrating the year 2000 through its National Millennium Projects, which support activities in all 50 states and involve local communities in the creation and preservation of artistic works, increasing public awareness of the nation's cultural life. Three new Millennium Projects were funded in 2000: **LIVE at the Library 2000**, in collaboration with the American Library Association, the **National College Choreography Initiative**, in collaboration with national dance service organization Dance/USA, and **Arts on Millennium Trails**, a collaboration among the NEA, U.S. Department of Transportation, the White House Millennium Council, the National Assembly of State Arts Agencies, and national arts, environmental, and trails-related organizations.

Connecticut Millennium Trail Celebrates American Impressionism

Arts on Millennium Trails, which is administered by the National Assembly of State Arts Agencies, supports the creation of community-centered public art projects along the 50 Millennium Legacy Trails that the U.S. Department of Transportation designated in 47 states, Puerto Rico, the Virgin Islands, and the Dis-

trict of Columbia. Millennium Legacy Trails include historic trails, cultural routes, scenic byways, hiking trails, neighborhood paths, rail trails, and urban bikeways.

Although still in its infancy, Arts on Millennium Trails is already making remarkable progress. Among the participating sites is the Connecticut Impressionist Art Trail. This trail celebrates the sites and landscapes of American Impressionism, a school of art championed by

American artists such as Childe Hassam, Theodore Robinson, Dawson Dawson-Watson, and J. Alden Weir, who painted many of their pieces in the Connecticut countryside. Located close to New York City and accessible by train, the rustic villages and picturesque shorelines of Connecticut were ideal subjects for these artists. The trail includes several historic sites where American Impressionists once lived and worked, and museums where their work is cur-

rently exhibited. As part of the trail, five outdoor exhibits featuring color reproductions of American Impressionist paintings will be installed near the sites depicted in the works, including information about the artists, paintings, and significance of the sites. The project includes a host of partners, including the Connecticut Commission on the Arts, ten museums, and a corporate sponsor.



The Farmington River, depicted in Dawson-Watson's painting, has been named a national Wild and Scenic River by the U.S. Department of the Interior, ensuring that the public will continue to have access to the same vistas that inspired Dawson-Watson almost a century ago. (Photo by An-Ming Truxes)



Dawson Dawson-Watson's *Early Morning on the Farmington* will be reproduced for the wayside exhibit at the Farmington River, one of five such exhibits on the Connecticut Impressionist Art Trail. (Photo courtesy of the Florence Griswold Museum, Old Lyme, Connecticut)

CREATIVE LINKS

Creative Links: Positive Alternatives for Youth was a one-year pilot program initiated in FY 2000 to support partnerships between arts organizations and other community groups for artists' residencies that serve youth. The NEA awarded 156 grants for \$1,435,000 to organizations in 48 states and the District of Columbia. The youth, primarily from low-income neighborhoods, attend after-school and summer arts classes led by an artist-in-residence. These classes not only allow youth the opportunity to learn about arts disciplines, but also to gain valuable life skills. Creative Links served as a pilot for the new Challenge America program, for which Congress appropriated funds in FY 2001 to support projects such as these throughout the United States.

Detroit Visual Arts Project Provides Disabled Youth with New Opportunities

Bringing varied and committed partners together to undertake a project is a key element of the Creative Links program. For their artsJAM Detroit! Gallery and Studio project, vsa arts of Michigan brought together the Arc Detroit, Great Lakes Center for Independent Living, Detroit Institute of Arts, Wayne State University, Michigan Rehabilitation Services, Detroit Public Schools, and the Center for Creative Studies. The goal of the project was to provide disabled teens with after-school vocational training and creative opportunities in the visual arts conducted by professional artists.

Studies done of the special education population in Michigan revealed that even students with learning and/or emotional disabilities who did well on achievements tests were at high risk of dropping out of school. vsa arts of Michigan identified professional artists who could teach and mentor these types of students through the full range of the creative process, from the concept of a work to its exhibition and sale. Twelve students and two mentors participated in the program along with twelve adults who joined on a fee-for-service basis.

In addition to the two six-week sessions, students were involved in preparing a workshop space near the vsa facilities, located within walking distance of all of Detroit's major arts

and cultural organizations, providing easy access for field trips and off-site classes. Plans are underway to encourage arts education and art therapy students from Wayne State University to use the artsJAM Detroit! program for their practicum.

Artist Richard Perez of Ann Arbor, Michigan mentors apprentice artist Shafee Mohammed in a clay workshop as part of the artsJAM Detroit! project. (Photo by Ilene Flanagan)



ARTSREACH

ArtsREACH: Community Arts Development was initiated as a three-year pilot program in 1998 to foster arts activities in the 20 states most underrepresented among the NEA's direct grantees. Over the three years of the program, which ended in 2000, ArtsREACH efforts contributed to a more than 350 percent increase in NEA-supported projects within these states. More than 1,000 diverse organizations were involved in activities that ranged from creating specifications for civic design initiatives to facility feasibility studies to research for creating directories of local artists. The program encouraged partnerships among local organizations through these cultural planning activities. In FY 2000, 56 grants were awarded, totaling \$496,895. ArtsREACH served as a pilot for the new Challenge America program, for which Congress appropriated funds in FY 2001 to support projects such as these in underserved areas in all 50 states.

Bettendorf, Iowa Examines Feasibility of Creating New Performing Arts Center

The Bettendorf Public Library (left) and Family Museum of Arts & Science (right) were partners in a project, supported by an ArtsREACH grant, to study the feasibility of building a new performing arts center in town. Presently, space at both facilities is not large enough to accompany the demand of local arts performances and classes. (Photos courtesy of the City of Bettendorf)

Critical to a community's artistic vitality is the availability of venues for performances, rehearsals, outreach activities, and classes. Through an ArtsREACH grant, the city of Bettendorf, Iowa, and Quad City Arts—the area arts presenter—hired two consultants to conduct a feasibility study for a performing arts center in downtown Bettendorf. Other partners in the project included the Bettendorf Public Library, Chamber of Commerce, and the Family Museum of Arts & Sciences.

A critical part of the study was research on the center's potential uses and users. By survey-

ing and interviewing local residents, the consultants identified the community's cultural facility needs and the issues surrounding the development of a new venue. They also developed a comprehensive program outlining specific types of spaces within a proposed facility.

The study provided vital information for this important community undertaking and the integration of the proposed project into a larger development plan called the Riverfront Renaissance. The study concluded that a significant portion of the area population was likely to participate in or attend performing arts activities. In addition, the city attracts a significant number of tourists due to its location on the Mississippi and the local riverboat gambling boats.

The consultants recommended a mid-sized performing arts space with additional space for rehearsal, production and teaching of electronic media, and arts education. The new facilities, the study concluded, have the potential to improve the quality of life in the region, provide education opportunities, and promote economic development and tourism.



FOLK & TRADITIONAL ARTS INFRASTRUCTURE INITIATIVE

For more than 20 years, the NEA has helped to sustain folk and traditional arts programs, many of which are housed in state and regional arts agencies. The Folk & Traditional Arts Infrastructure Initiative, now in its third year, addresses the need to strengthen an infrastructure of support for these art forms, which reflect the rich culture and heritage of the United States. In FY 2000, 32 grants were awarded to organizations in 29 states as well as Guam and the District of Columbia for a total of \$827,500.

Indiana Partnership Promotes the State's Traditional Arts

Traditional Arts Indiana is a statewide folk arts program created in 1998 by the Indiana Arts Commission and Indiana University Folklore Institute to document, support, promote, and present traditional arts and artists of Indiana. With an NEA Folk & Traditional Arts Infrastructure Initiative grant, Traditional Arts Indiana is able to attract partners from across the state—including local and regional arts agencies, small museums, and state and local historical societies—to identify public education and marketing strategies for artists and to create support for folk arts among a broad range of audiences.

Traditional Arts is compiling a comprehensive searchable database, which so far contains more than 300 artists and 150 educators, schol-

ars, and arts and history organizations. This database, once completed, will be available to educators and nonprofit organizations for use in their programming activities. The program, in partnership with the American Folklife Center at the Library of Congress, has also held a three-week residential field school in cultural documentation for teachers, museum professionals, park interpreters, and other cultural specialists. Working with the Perry County Museum and the Tell City Historical Society, the program is creating an oral history project entitled *Work and Life: Voices of Perry County*. Researchers and volunteers are interviewing Perry County residents about their work traditions, and the final product will eventually be made into a radio series.

Clifford Gunn, woodworker and 33-year veteran of the Tell City Chair Company in southern Indiana, holds an exact replica of a popular chair he made while working for the company. Gunn was interviewed by Erin Roth of Traditional Arts Indiana for an oral history project, *Work and Life: Voices of Perry County*. (Photo by Erin Roth)



INTERNATIONAL EXCHANGES

To share the excellence and diversity of American arts, the NEA supports international activities that showcase our nation's arts abroad and also enrich the artists' work through new experiences with different cultures. The NEA works with CEC International Partners on **ArtsLink**, an exchange program with Central and Eastern Europe, Russia, the Newly Independent States, and the Baltics. American artists work with their counterparts abroad on ArtsLink Collaborative Projects, and U.S. arts organizations host visiting artists or arts managers for five weeks through ArtsLink Residencies. In FY 2000, nearly 20 projects were funded through this program. The **Fund for U.S. Artists at International Festivals and Exhibitions**, administered by Arts International, supported the participation of more than 100 American performing artists in international festivals in 2000. The NEA's partners in the Fund are the U.S. Department of State, the Rockefeller Foundation, and the Pew Charitable Trusts. The NEA also works with the Japan/U.S. Friendship Commission on the **U.S./Japan Creative Artists' Program**, which provided five six-month residencies in Japan in 2000 for American artists in a variety of disciplines to work on projects of their choice.

American and Bulgarian Theaters Collaborate on Bringing Shakespeare to Kosovo

The tragedy of the 1999 Kosovo war was accentuated by the horrific violence of neighbor turning against neighbor. Through the ArtsLink program, the Bond Street Theatre of New York collaborated with the Theatre Tsvete of Sofia, Bulgaria to address the legacy of regional violence with a positive artistic statement, dramatizing people's differences and commonalities. The two theaters presented a non-verbal version of *Romeo and Juliet*, which toured to six theaters throughout Kosovo.

Creating a non-verbal version of a heavily text-oriented play was a challenge for the theater companies, forcing them to use symbolic actions and overlapping time sequencing to explain the story. For example, their version of the play included the wedding of Romeo and Juliet happening on stage simultaneously with the duel between Mercutio and Tybalt—demonstrating Romeo's struggle between his loyalty to his family and his love for Juliet, a struggle that resonated with Kosovo audiences.

After the well-received premiere in Plovdiv, Bulgaria, the play began its tour of Kosovo. The



Kosovo theaters in which the companies performed carried reminders of the war: one was shot full of bullet holes and had only one working light, another had neither electricity nor a generator. The tour was the first time an American company had played at the six theaters, and audiences, some of whom had not seen live theater performed before, responded enthusiastically. In addition, the two companies gave performances and workshops for Albanian, Serbian, and Roma children in rural areas throughout Kosovo in coordination with the Emergency Operations Office of UNICEF. The companies also conducted workshops and open rehearsals for Kosovo theater artists and students to discuss their production of the play.

The Bond Street Theatre of New York and the Theatre Tsvete of Sofia, Bulgaria performing a scene from Shakespeare's *Romeo and Juliet* for audiences in Kosovo. (Photo by Marko Georgiev)

INTERAGENCY PARTNERSHIPS

The NEA works with more than 20 other federal agencies on projects that integrate the arts more fully into the lives of communities and families nationwide. These partnerships help to expand the reach and impact of federal arts dollars, and provide a national model for the types of partnerships the NEA encourages at the state and local levels. These federal partnership programs range from after-school and in-school arts education for youth to arts initiatives in rural communities. Federal partners include the Department of Education, the Department of Agriculture, the Department of Housing and Urban Development, and the National Park Service.

Federal Initiative Assists In Promoting Montana's Blackfeet Tribe Culture

The NEA teamed up with the U.S. Department of Agriculture's Forest Service to support the Arts and Rural Community Assistance Initiative, a program that provides grants for arts projects in rural communities dependent upon the surrounding natural resources. One of the projects supported under this initiative is the Blackfeet Tribe's Napi Creation Story Project in Montana. The project developed out of a feasibility study, funded by the Montana Arts Council and Travel Montana, to create a community vision for the town of Browning and the surrounding Blackfeet reservation. The study recommended that the Blackfeet Nation

promote both its culture and history through the arts.

The tribe commissioned two artists, supported by the NEA/Forest Service grant, to create a large series of metal sculptures depicting the Blackfeet creation story and the tribe's history. The work, sitting on a base of local river stone, features a metal image of the Napi ("Old Man") surrounded by metal sculptures portraying significant elements of the creation story, such as animals, tribal lodges, and Chief Mountain—a nearby mountain named by the Blackfeet, which is often featured in tribe stories. The site for the sculptures is the entrance to the Museum of the Northern Plains Indian, located on the main route to Glacier National Park. With more than 2 million visitors passing through Browning on the way to the park, the sculptures are one way of promoting the Blackfeet culture to a larger audience, and attracting visitors to stop and experience what the Blackfeet Tribe—and town of Browning—have to offer.

Through the Arts and Rural Community Assistance Initiative, a series of metal sculptures representing the Napi Creation Story, which depicts the Blackfeet Tribe's history and culture, was created and will be installed at the entrance to the Museum of the Northern Plains Indian in Browning, Montana. (Photo by Alex Gladstone)



ACCESSABILITY

The AccessAbility Office serves as the advocacy and technical assistance arm of the NEA for older Americans and those who are disabled or living in institutions and long-term care settings. The Office works in a myriad of ways to assist staff, grantees, and applicants in making arts programs available to these important segments of our citizenry. A broad range of cooperative efforts was developed in FY 2000 to assist in achieving the NEA's goal of increased access to the arts for all Americans. The focus of these efforts is inclusion, opening up existing programs and outreach to citizens who would not otherwise have opportunities to be involved in the arts.

NEA Tackles Accessibility Issues in Design and Health Care

Since 1990, the NEA has conducted a leadership initiative on universal design, the design process that make products and spaces functional for all people, disabled and non-disabled, children and older adults. In January 2000, a Universal Design Working Group was formed—composed of staff from the NEA, U.S. Department of Housing and Urban Development, U.S. Department of Health and Human Services' Administration on Aging, American Association of Retired Persons, Association of Collegiate Schools of Architecture, Industrial Design Society, American Institute of Architects, and Adaptive Environments, Inc.—to discuss possible collaborative projects that would advance the concept of universal design, such as a student design competitions.

In addition, the NEA's AccessAbility Office has continued to play an important role in in-



fusing the arts into health care, including hospitals, hospices, and drug treatment centers. The AccessAbility Office participated on a 26-member interagency committee on Healthcare Environments that convened a conference on the "Effect of Working Conditions on Quality of Care" that took place October 12–13, 1999, in Washington, DC. Chairman Ivey was the keynote speaker for the conference, highlighting the important role that the arts can play in the health care experience. The AccessAbility Office organized and chaired presentations on how to develop professional arts programs in medical centers and hospices.

The National Building Museum in Washington, DC, used universal design features to create its exhibition, "Capitol Sights Not Always Seen," which includes miniature three-dimensional models of major DC structures for visitors with and without sight to enjoy, and pedestals with recessed bases to provide clear floor space for persons in wheelchairs to approach the exhibits. (Photos courtesy of the Center for Universal Design)



OTHER INITIATIVES

In addition to the Leadership Initiatives described above, the NEA also supported other Leadership Initiatives during FY 2000, such as the following:

JazzNet The NEA collaborated with the Doris Duke Charitable Foundation and the Nonprofit Facilities Fund to create JazzNet, a national program to further jazz creation, presentation, and education. In FY 2000, the NEA provided \$150,000 in grants to 12 regional organizations for assistance in commissioning new works, supporting artists' residencies, and building endowments to sponsor jazz programming.

Jazz Institute Brings Master Musicians to Teach Promising Young Students

The Thelonious Monk Institute of Jazz, working out of Washington, DC on the East Coast and Los Angeles, California on the West Coast, was founded in 1986 by the Monk family to offer tuition-free college-level training and public-school-based jazz education programs. The Institute also launched an Internet-based jazz curriculum for fifth, eighth, and eleventh grade public school students throughout the United States. It is best known for sponsoring the annual Thelonious Monk International Jazz Competition, which brought such jazz stars as

Joshua Redman and Jacky Terrasson to national attention.

The Institute received a grant through JazzNet to support the artist-in-residence component of its jazz performance educational program at the University of Southern California in Los Angeles. This unique two-year college-level jazz program brings in master jazz musicians to work with young musicians who have shown promise in the field. The program works much as an apprenticeship, just as jazz elders in the past—such as Thelonious Monk—would take young musicians under their wings and help them develop their talents. Admission to the program is rigorous, with only seven students accepted each year. Participants receive full scholarships as well as stipends to cover living expenses. Such jazz luminaries as Clark Terry, Herbie Hancock, Wayne Shorter and Jackie McLean have been artists-in-residence in the program, and have led the students on international tours (once playing before 34 heads of state at the Summit of the Americas). Artists-in-residence also teach master classes through the country as part of the program, helping to keep this important indigenous American art form alive.



Artist-in-residence Herbie Hancock explains musical technique to members of the Miami-Hialeah Lakes High School jazz band as part of the Thelonious Monk Institute of Jazz's master class program. (Photo courtesy of the Thelonious Monk Institute of Jazz)

KoningEizenberg Architecture's winning design for the public school to be located in the Irving Park neighborhood on the North side of Chicago, a single-level building housing clusters of classrooms, each creating a neighborhood environment for the students and staff. (Design provided by the Business and Professional People for the Public Interest)

New Public Works The New Public Works initiative provided \$498,400 in grants to ten organizations to help fund national design competitions for a range of public projects from schools to housing to parks. The NEA's support helps to defray the costs of running these competitions, including honoraria for participating designers and jurors. The winning projects will develop the highest quality of design for these community structures, involving the fields of architecture as well as landscape design, urban planning, and industrial design.



Design Competition in Chicago Promotes Universal Design for Public Schools

Business and Professional People for the Public Interest in Chicago, Illinois, a nonprofit law and public policy center, received an NEA New Public Works grant to support a national two-stage design competition for two new Chicago public schools. The schools chosen for the design competition are located on the North and South sides of Chicago, and serve approximately 800 disabled and non-disabled students in pre-kindergarten to eighth grade.

The competition for the elementary schools involves two innovative design models: universal design and small schools. The universal design prototype integrates sound design with the concept of accessibility so that disabled students, who comprise up to 20 percent of the student population in the two schools, can share the facilities easily with non-disabled students. The small schools philosophy suggests that small

schools (a maximum of 350 students in K-8) optimize student learning, retention, and safety. However, with student populations growing, it becomes more difficult to keep schools small. One solution is to create schools-within-schools, basically several small, connected school buildings. The competition helped spotlight these important design concepts so that they might be duplicated in the design and construction of other schools and public buildings.

The first stage of the competition began in August 2000 with a national open call for entries, from which four designers were selected. In the second stage, the four finalists competed with four invited architects. The winning designers, chosen by a panel of architecture experts, were KoningEizenberg Architecture of Santa Monica, California for the North side site and Marble-Fairbanks Architects from New York, New York for the South side site.

The competition involved much community involvement, including workshops and forums on the concepts of small schools and universal design, and community meetings with the finalists. These meetings provided the competitors with a sense of the community's needs and gave community members an opportunity to provide feedback to the finalists on their designs.

Marble-Fairbanks Architects' winning design for the public school to be located in the Roseland neighborhood on the South side of Chicago, a two-story structure utilizing a system of ramps that allows easy movement throughout the school and creates easy access to a communal courtyard. (Design provided by the Business and Professional People for the Public Interest)



Theater Arts Residencies/Career

Development Programs Through a cooperative agreement with Theatre Communications Group, the national service organization for the American theater, the NEA supports competitive residency programs for playwrights, directors, and designers working with professional theaters, artists, and communities. The Residency Program for playwrights is designed to add artistic depth to theater institutions, placing playwrights at the center of the creative process, and bringing writers and communities together. The Career Development Programs for directors and designers partner nonprofit theaters with early career theater artists to both provide creative opportunities for the artists and help build the artistic resources available to the theaters.

Career Development Program Helps Develop New Directors for Nonprofit Theaters

Kate Whoriskey's participation in the Career Development Program during 1998–2000 led her across the country and to Europe, accumulating valuable experience to enhance her skills and developing new techniques to bring to the theaters with which she works. With the goal of expanding her vocabulary through metaphor, movement, and design, Whoriskey spent time in Juneau, Alaska, observing the work of the Perseverance Theatre, and collaborated with German director Uli Rasche and American director Robert Wilson. In addition, she observed rehearsals of Robert Woodruff's work at Columbia University and choreographer Pina Bausch's work at Theatre de la Ville in Paris.

Whoriskey used the skills and knowledge acquired during her residency activities in productions of classic plays at the American Repertory Theater in Cambridge, Massachusetts and the Intiman Theatre in Seattle, Washington in 1999–2000, providing fresh insights



on theater direction to the two nonprofit theaters. Her direction of Henrik Ibsen's *The Master Builder* for the American Repertory Theatre was considered a major breakthrough, using elaborate staging and lighting to accent the characters' psychological states. By bringing a new sensibility to the play, Whoriskey presented the theater with a different approach to staging the classics and gave audiences an opportunity to see the well-known Ibsen play in a new light.

Working with the set and lighting designers at the Intiman Theatre, Whoriskey staged Eugene Ionesco's *The Chairs* in a surrealistic studio apartment, using the set to underscore the text. Her adventurous approach of integrating the design of the set with the language of the play appealed to audiences and reviewers alike. The production also impressed the staff of the Intiman Theatre, who invited Whoriskey back to work on another classic play, Ibsen's *Lady from the Sea*, in the fall of 2001.

Larry Block and Anne O'Sullivan in Eugene Ionesco's *The Chairs*, directed by Kate Whoriskey at the Intiman Theatre in Seattle, Washington.
(Photo by Chris Bennion)

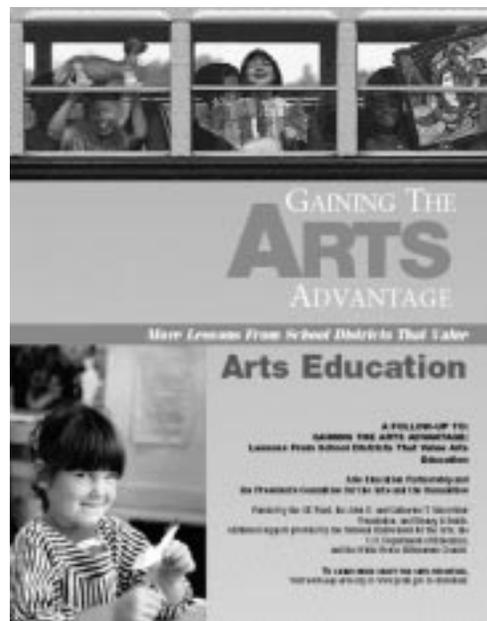
Arts Education Partnership The Arts Education Partnership is a coalition of education, arts, business, philanthropic, and government organizations that demonstrates and promotes the essential role of arts education in enabling students to succeed in life, school, and work. Formed in 1995 by the NEA, the U.S. Department of Education, the National Assembly of State Arts Agencies, and the Council of Chief State School Officers, the Partnership now includes more than 100 national organizations committed to promoting and improving arts education in elementary and secondary schools throughout the country. In addition, the Partnership has created a Web site (<http://aep-arts.org>) that includes a directory of participating organizations, a list of state arts education contacts, and arts education advocacy resources among other materials.

Arts Education Partnership Provides New Report on Arts Education Programs

The Arts Education Partnership serves as a national forum for arts education issues, and therefore much of the Partnership's work is related to information gathering and sharing. Using this information, organizations can collectively work to increase public support and funding for arts education programs in their communities. In 2000, the Partnership released a follow-up report to its publication, *Gaining the Arts Advantage: Lessons from School Districts That Value Arts Education*, the first national study to examine the strategies of school districts in building and sustaining arts education programs.

The report, *More Lessons from School Districts That Value Arts Education*, presents the challenges and successes that representatives from 32 school districts profiled in *Gaining the Arts Advantage* have faced since that publication was written. The report details how many school districts attribute their success to such factors as developing effective, long-term collaborations and partnerships with local leaders and organizations for planning and implementation purposes, creating an array of events and activities to share the arts experience with families and communities, and documenting and publicizing their successes in order to strengthen the case for arts education.

Success does not come without challenges, however. The report presents such challenges to providing arts education programs as population changes, new state or local accountability systems, and finding and retaining competent teachers. School districts have risen to the occasion and in some cases were able to use the challenges to acquire support and resources. The new report is available on the Arts Education Partnership Web site.



Save America's Treasures

FISCAL YEAR 2000 FACTS AND FIGURES

In FY 2000 NEA
funding for Save
America's Treasures
totaled \$2,278,952.

Save America's Treasures was launched in 1998 as a program of the White House Millennium Council, the National Trust for Historic Preservation, and the National Park Service to protect the nation's threatened cultural resources. Congressional appropriations for the program began in FY 2000, the same year that the National Endowment for the Arts joined the partnership. Congress appropriated \$15 million for Save America's Treasures grants to nonprofit organizations working on preservation or conservation of nationally significant cultural artifacts—such as documents, works of art, maps, and journals—and historic structures and sites that illuminate the history and culture of the United States. Forty-seven projects in 31 states, the District of Columbia and Puerto Rico, including six federal sites in various parts of the country, received grants.

Charter Murals at National Archives Undergo Comprehensive Conservation

The National Archives Rotunda with the Charter Murals, which will be conserved with the support of a Save America's Treasures grant during the renovation of the Rotunda. (Photo courtesy of the National Archives)

In 1936, artist Barry Faulkner completed work on the Charter Murals in the National Archives Rotunda. Located above the Charter Documents of Freedom—the Declaration of Independence and the Constitution—the murals depict the Declaration of Independence being presented to John Hancock, president of the Continental Congress, and the final draft of the U.S. Constitution being presented by James Madison to George Washington. These two murals are viewed by millions of visitors each year, providing an inspiring visual representation of the origins of American democracy. A Save America's Treasures grant of \$500,000 was awarded to conserve the two murals, which have deteriorated over the years.

The large canvas paintings, measuring approximately 12 feet high by 35 feet in length, have separated from the Rotunda walls due to deteriorating plaster caused by humid air. Protruding bulges from fallen plaster marred the



murals, and years of dirt build-up have dulled the colors. The conservation of the murals will coincide with a complete renovation of the Archives Rotunda exhibit area—including new, easier-to-view encasement for the charter documents—which will be take place from 2001 to 2003. The mural conservation process, beginning in July 2001, will take place in three phases: first, the extremely delicate process of removing the canvasses from the circular walls; second, the examination, restoration, and cleaning of the murals; and third, the reinstallation in time for the reopening of the newly renovated Rotunda exhibit area.

Policy Research and Analysis

The Office of Policy Research & Analysis (OPRA) supports the Chairman and NEA staff with statistical and other information about the agency's applications and awards, including grantee and applicant profiles, the distribution of awards by state and artistic discipline, and analysis of overall trends in NEA funding. The Office's Research Division issues periodic reports on larger issues affecting artists and arts organizations that are distributed to Congress, the arts community, and the public. These reports and analyses help shape changes in the NEA's grantmaking policies.

One of OPRA's major projects is a geographic database that provides a comprehensive picture of the broad reach of NEA-supported activities. In FY 2000, NEA's 1,900 grants and awards resulted in an additional 7,600 indirect activities via touring, education, and outreach programs. In all, more than 3,600 different cities and towns throughout the country benefited from NEA grants through activities such as dance company tours, symphony and opera presentations in schools, poetry readings in libraries, and traveling exhibitions of works by major visual artists.



In 2000, OPRA's Research Division published the following reports and notes:

Report #40: *More than Once in a Blue Moon: Multiple Job Holding by American Artists.* This report examines artists' employment, specifically multiple jobholding or moonlighting, over three decades with comparisons to other professional occupations.

Report #41: *The Geography of Participation in the Arts and Culture.* This report uses data from the 1997 *Survey of Public Participation in the Arts* to investigate geographic variations in participation rates in arts and culture.

Report #42: *Age and Arts Participation, 1982–1997.* Based on the *Survey of Public Participation in the Arts* conducted in 1982, 1992, and 1997, this study examines the aging of arts audiences and the role that age plays in predicting arts attendance.

Note #75: *The Arts in the GDP.* Data from the

Bureau of Economic Analysis show that consumers spent \$9.4 billion on admissions to performing arts events in 1998. This total was \$2.6 billion more than consumers spent at movie theaters and \$1.8 billion more than spending at spectator sports events.

Note #76: *Artist Employment in 1999.* Data from the Bureau of Labor Statistics show that more than 2 million people were employed (in primary jobs) as artists in 1999—a gain of 76,000 workers over the 1998 figure.

In FY 2000, the Research Division partnered with the National Center for Charitable Statistics and the National Assembly of State Arts Agencies to develop the Unified Database of Arts Organizations (UDAO). Grant makers, policy analysts, researchers, and arts organizations can use the UDAO to gain critical information such as economic impact studies and studies of revenue sources.

National Medal of Arts



Created by Congress in 1984, the National Medal of Arts is conferred annually by the President to honor persons and organizations who have made extraordinary contributions to the excellence, support, growth, and availability of the arts in the United States. Unlike other arts awards, the National Medal of Arts is not limited to a single field or area of artistic endeavor.

The National Endowment for the Arts solicits nominations for the award, which are reviewed by the National Council on the Arts and then forwarded to the President for final selection. The awards, which are non-monetary, are presented each year at a special White House ceremony. The National Medal of Arts was designed by internationally renowned sculptor Robert Graham.



Dancer and director Mikhail Baryshnikov receiving the National Medal of Arts. (Photo by Jocelyn Augustino)

National Medalists for 2000

Maya Angelou
Poet and Writer

Eddy Arnold
Country Singer

Mikhail Baryshnikov
Dancer and Director

Benny Carter
Jazz Musician

Chuck Close
Painter

Horton Foote
Playwright and Screenwriter

Lewis Manilow
Arts Patron

National Public Radio, Cultural
Programming Division
Broadcaster

Claes Oldenburg
Sculptor

Itzhak Perlman
Violinist

Harold Prince
Theater Director and Producer

Barbra Streisand
Entertainer and Filmmaker

Financial Summary

SUMMARY OF FUNDS AVAILABLE¹ FY 2000

Program and State Grant Funds ²	\$66,601,947
Matching Grant Funds (3:1 match)	12,950,600
Total Federal Appropriations	79,552,547
Nonfederal Gifts ³	233,081
Interagency Transfers ³	2,644,952
Unobligated Balance, Prior Year ³	2,814,485
Total Funds Available	\$85,245,065

¹ Excludes salaries and expenses and program support funds.

² The FY 2000 appropriation includes \$25,001,248 for support of state arts agencies and regional arts organizations and \$6,819,771 for support through the underserved communities set-aside.

³ Only grantmaking funds, including unobligated commitments totaling \$1,342,799.

SUMMARY OF FUNDS OBLIGATED

Grants to Organizations	
Creation & Presentation	\$16,855,670
Education	6,274,250
Access	4,462,500
Heritage & Preservation	3,743,172
Planning & Stabilization	2,237,529
Arts on Radio and Television	3,000,000
Individual Fellowships	
Literature Fellowships	820,000
American Jazz Masters Fellowships	60,000
National Heritage Fellowships	130,000
State & Regional Partnership Agreements⁴	33,373,097
Leadership Initiatives	
National Millennium Projects	1,326,553
Creative Links	1,435,000
ArtsREACH	496,895
Folk & Traditional Arts Infrastructure Initiative	827,500
International Exchanges	782,500
AccessAbility	62,000
Other Initiatives (including Interagency Partnerships)	5,247,324
Save America's Treasures	2,278,952
Policy Research & Analysis	70,000
Total Funds Obligated⁵	\$83,482,942

⁴ Includes three awards to the National Assembly of State Arts Agencies for activities providing services to the field.

⁵ Program obligations reflect FY 2000 transactions and in some cases may differ from final allocations due to variations in the obligations of prior year funds or receipts of gifts and funds from other agencies.

Appropriations History

FISCAL YEARS 1966-2000

Fiscal Year	Total Funds	Fiscal Year	Total Funds
1966	\$ 2,898,308	1984	\$ 162,223,000
1967	\$ 8,475,692	1985	\$ 163,660,000
1968	\$ 7,774,291	1986	\$ 158,822,240
1969	\$ 8,456,875	1987	\$ 165,281,000
1970	\$ 9,055,000	1988	\$ 167,731,000
1971	\$ 16,420,000	1989	\$ 169,090,000
1972	\$ 31,480,000	1990	\$ 171,255,000
1973	\$ 40,857,000	1991	\$ 174,080,737
1974	\$ 64,025,000	1992	\$ 175,954,680
1975	\$ 80,142,000	1993	\$ 174,459,382
1976	\$ 87,455,000	1994	\$ 170,228,000
1976T*	\$ 35,301,000	1995	\$ 162,311,000
1977	\$ 99,872,000	1996	\$ 99,470,000
1978	\$ 123,850,000	1997	\$ 99,494,000
1979	\$ 149,585,000	1998	\$ 98,000,000
1980	\$ 154,610,000	1999	\$ 97,966,000
1981	\$ 158,795,000	2000	\$ 97,627,600
1982	\$ 143,456,000		
1983	\$ 143,875,000		

* In 1976, the Federal government changed the beginning of the fiscal year from July 1 to October 1, hence the 1976 Transition (T) Quarter.

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Cover Photos:

Front: Deanne Brown of the Joffrey Ballet of Chicago performing in Gerald Arpino's *Birth-day Variations*. The Joffrey Ballet of Chicago, Illinois received an NEA Creation & Presentation grant in FY 2000. (*Photo by Migdoll*)

Back: Idris Ackamoor performing in *Ackamoor's Horn*. Idris Ackamoor and Cultural Odyssey of San Francisco, California received an NEA Access grant in FY 2000. (*Photo by Capparell/Speyer*)



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This annual report, as well as all grant and panel information for FY 2000, can be accessed electronically at the NEA Web site:

www.arts.gov

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